

Transcribed
SCORES®

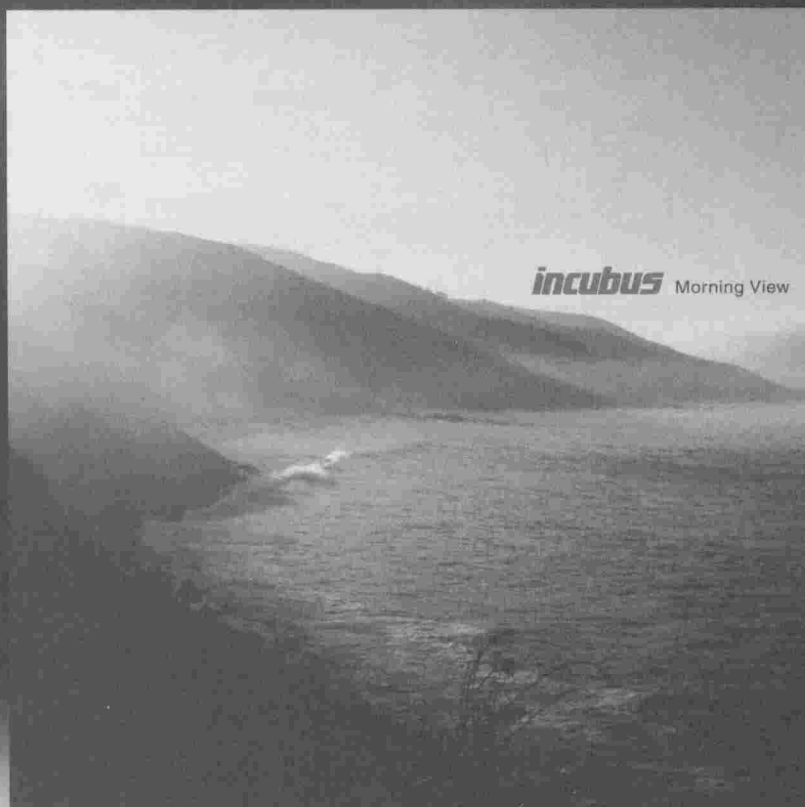
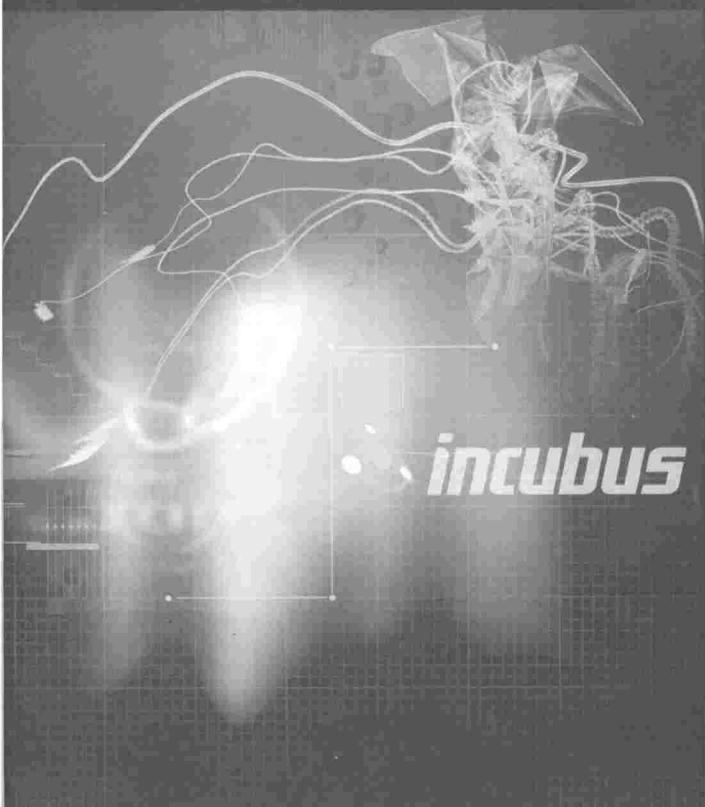
Best of incubus



 **HAL•LEONARD®**



Best of *incubus*



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HAL•LEONARD®
CORPORATION

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11 am

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.

Vocal

Em C Em C Em C Em D C

Keyboard

Guitar I

(E.G.)

P

H P

Guitar II

T A B

Bass

T A B

Drums

Vocal

Mm. _____ Mm. _____

Keyboard

Guitar I

Guitar II (A.G.)

Bass

Drums

Vocal

Aadd9 C Em C Em D C Em C

Mm. _____ Mm. _____

Keyboard

(Strings)

Guitar I

Guitar II

Bass

Drums

Vocal

Aadd9 C

1. Sev-en a - m, the
2. Elev-en a - m, by

Keyboard

1x only

Guitar I

TAB

Bass

TAB

Drums

Vocal

Em C D C

gar - bage truck beeps as it ___ backs up, ___ and I start ___ my day think - ing about ___ what ___ I've thrown a - way.
now you would think that I ___ would be up, ___ but my bed sheets shade ___ the heat of choic - es I've ___ made.

Keyboard

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Chorus, 2x only

Em C Em C

Vocal

Mm.

Could I push re wind? Ah, the
And, what did I find?

Keyboard

Guitar I

Guitar II

Bass

Drums

Em C D C

Vocal

cred - its tra - verse sig - ni - fy - ing the end but I missed the best part. Could we please go back to the
nev - er thought I could want some - one so much, 'cause now you're not here and I'm knee deep in that old

Keyboard

Guitar I

Guitar II

Bass

Drums

start?
fear.

2x only

For - give my in - de - ci - sion.
For - give my in - de - ci - sion.

Aadd9

Keyboard

Guitar

Guitar II

Bass

§ 1.2.
B Em

Then a - gain then a - gain,

3x only

Keyboard

Guitar I

Guitar II

Bass

P

H P

Em C Aadd9 C Em C

Vocal

then a - gain, you're al - ways first when no one's on your side. But then a - gain, then,

Keyboard

Guitar I

Guitar II

Bass

Drums

Em D C Em C to 1.2. Aadd9 C

Vocal

then a - gain, a - gain, a - gain. then a - gain, a day will come when I want off that ride, yeah.

Keyboard

Guitar I

Guitar II

Bass

Drums

C G F G F G F

Vocal: by, hm, ooh, ooh.

Keyboard: (Empty staff)

Guitar I: (Staff with TAB and fret numbers 4, 5, 3, 2, 3, 4)

Guitar II: (Staff with TAB and fret numbers 4, 5, 3, 2, 3, 4)

Bass: (Staff with TAB and fret numbers 3, 3, 1)

Drums: (Staff with drum notation)

G F **D** G F G F

Vocal: Twelve p. m. and my dust - y tel - e-phone rings.

Keyboard: (Staff with notes and a slur)

Guitar I: (Staff with TAB and fret numbers 4, 5, 3, 2, 3, 4)

Guitar II: (Staff with TAB and fret numbers 4, 5, 3, 2, 3, 4)

Bass: (Staff with TAB and fret numbers 3, 3, 1)

Drums: (Staff with drum notation)

Vocal

Heav - y head up from my pil - low, who could it be? I hope it's you

Keyboard

8va bassa

Guitar I

Guitar II

Bass

Drums

Vocal

there. Oh.

Keyboard

(8va bassa)

Guitar I

Guitar II

Bass

Drums

Em D Mm. C Em C

Vocal

Oh.

Keyboard

Guitar I

Guitar II

Bass

Drums

Aadd9 C

Coda 2.

Aadd9 C E

and I want off that ride, yeah.

D.S.2.

Drive

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.

Em Em9 Cmaj7 Am7 Em Em9 Cmaj7 Am7

Vocal

A.Guitar I

A.Guitar II

S.E.

Bass

Drums

The musical score is arranged in five systems. The first system is the 'Intro.' section, which is primarily instrumental, featuring guitar and drums. The second system is the 'Vocal' section, which includes a vocal melody line and guitar accompaniment. The third system is the 'A.Guitar I' section, which features a guitar melody line and guitar accompaniment. The fourth system is the 'A.Guitar II' section, which features a guitar melody line and guitar accompaniment. The fifth system is the 'S.E.' section, which features a guitar melody line and guitar accompaniment. The sixth system is the 'Bass' section, which features a bass line. The seventh system is the 'Drums' section, which features a drum line. The score is written in standard musical notation, including treble and bass clefs, time signatures, and various musical symbols.

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Chord progression: Em Em9 Cmaj7 Am7 Em Em9 Cmaj7 Am7

Vocal

A Guitar I

A Guitar II

S.E.

Bass

Drums

Chord progression: Em Em9 Cmaj7 Am7 Em Em9

Vocal

A Guitar I

A Guitar II

S.E.

Bass

Drums

1. Some times I feel the fear of chance un cer tain ty sting ing clear the hive,

2. So if I de cide to waiv er the chance to be one of the

Vocal

Cmaj7 Am7 Em Em9 Cmaj7 Am7

And I, I can't help but ask my self how much I'll
will I choose wa - ter o - ver wine and hold my

A Guitar I

A Guitar II

S.E.

Bass

Drums

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole rest, followed by a melodic phrase. The guitar parts (A Guitar I and II) have whole rests in the first measure and then play a series of eighth notes in the second measure, with a '2x' (two times) marking above the staff. The S.E. (Synthesizer/Effects) part has a whole rest in the first measure and a rhythmic pattern in the second. The bass and drums parts also have whole rests in the first measure and then play a rhythmic pattern in the second.

Vocal

Em Em9 Cmaj7 Am7 Cmaj7 A7

let the fear_ own and drive?_ take the wheel_ and Oh, steer. oh, oh. It's driven me be - fore, It's driven me be - fore,

A Guitar I

A Guitar II

S.E.

Bass

Drums

Detailed description: This system contains the next two measures of the song. The vocal line continues with the lyrics 'let the fear_ own and drive?_ take the wheel_ and Oh, steer. oh, oh. It's driven me be - fore, It's driven me be - fore,'. The guitar parts (A Guitar I and II) have whole rests in the first measure and then play a series of eighth notes in the second measure, with a '2x' (two times) marking above the staff. The S.E. part has a whole rest in the first measure and a rhythmic pattern in the second. The bass and drums parts also have whole rests in the first measure and then play a rhythmic pattern in the second.

A7 Cmaj7 A7

Vocal

and it seems to have a vague, ————
and it seems to be the way ————

that — ev'ry one ———— haunt ing ———— mass ———— ap - peal. ————
else ———— gets ———— a - round. ————

A Guitar I

A Guitar II

S.E.

Bass

Drums

Cmaj7 A7 Cmaj7 A7

Vocal

But late ly I'm be - gin - ning to find — that I ———— should be the one ————
But late ly I'm be - gin - ning to find — that when ———— drive ———— my ———— self ————

A Guitar I

A Guitar II

S.E.

Bass

Drums

Vocal

A7 Em Em9

be my hind light the wheel. } What

found. }

A Guitar I

TAB

S.E.

Bass

TAB

Drums

Vocal

Cmaj7 Am7 Em Em9

row brings, I'll be there with o - pen

A Guitar I

TAB

A Guitar II

TAB

S.E.

Bass

TAB

Drums

Vocal

Cmaj7 Am7 Em Em9

and o - pen eyes, yeah. What - ev - er to - mor -

A. Guitar I

A. Guitar II

S.E.

Bass

Drums

Cmaj7

row brings, I'll be there, I'll be

A. Guitar I

A. Guitar II

S.E.

Bass

Drums

1. Cmaj7 Am7 Cmaj7 Am7 D Em Em9

Vocal

there. there.

A Guitar

A Guitar II

S.E.

Bass

Drums

Cmaj7 Am7 Em Em9 Cmaj7 Am7 Em Em9

Vocal

A Guitar I

A Guitar II

S.E.

Bass

Drums

Musical score for "Would You Choose?" by The Beatles. The score is arranged for Vocal, A. Guitar I, A. Guitar II, S.E. (Saxophone/Trumpet), Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Chord Progression: Cmaj7, Am7, Em, Em9, Cmaj7, Am7, E Cmaj7, A7.

Vocal Part: The vocal line begins with a rest, followed by the lyrics "Would you choose..." in the final measure.

A. Guitar I and II: Both guitar parts feature complex fretwork, including bends (S), slides (H), and various fret numbers (e.g., 12, 10, 9, 7, 6, 5, 4, 3, 2, 1).

S.E. Part: The Saxophone/Trumpet part is mostly silent, with a few notes in the final measure.

Bass Part: The bass line is mostly silent, with a few notes in the final measure.

Drums Part: The drum part is mostly silent, with a few notes in the final measure.

The musical score for "The Water Wheel" by The Beatles is presented in a multi-staff format. The staves are labeled on the left: Vocal, A Guitar, A Guitar II, S.E., Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The vocal part features Paul McCartney's lyrics: "a, wa - ter ver wine?" in the first system and "Hold the wheel and drive." in the second. The guitar parts (A Guitar and A Guitar II) provide harmonic support, with A Guitar II featuring a prominent 7th fret bend in measure 4. The bass part (Bass) provides a steady rhythmic foundation, and the drums (Drums) provide a simple, steady beat. The score includes various musical notations such as notes, rests, bends, and fret numbers.

A7

Coda **Cmaj7** **Am7** **F** **Em** **Em9**

Vocal

— there. — Do, do, do, —

A Guitar I

A Guitar II

S.E.

Bass

Drums

D.S.

Cmaj7 **Am7** **Em** **Em9** **Cmaj7** **Am7**

do, do, do, — do, do, do, do, do, — No, no, — no. Do, do, do, do, do, —

A Guitar

A Guitar II

S.E.

Bass

Em Em9 Cmaj7 Am7 Em Em9

Vocal

Do, do, do, do, do, do, do, do, No, no

A Guitar I

A Guitar II

Bass

Cmaj7 Cmaj7

Vocal

no, no, no

A Guitar I

A Guitar II

S.E.

Bass

Nice to Know You

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.1
N.C.

(Volume Pedal)

Vocal

Guitar I

Guitar II

S.E.

Bass

Drums

The musical score is written for a six-piece band. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into measures by vertical bar lines. The Vocal part begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Guitar I part features a volume pedal instruction and a series of chords: a D major chord (D4, F#4, A4) in the first measure, a D major chord (D4, F#4, A4) in the second measure, a D major chord (D4, F#4, A4) in the third measure, a D major chord (D4, F#4, A4) in the fourth measure, and a D major chord (D4, F#4, A4) in the fifth measure. The Guitar II part features a series of chords: a D major chord (D4, F#4, A4) in the first measure, a D major chord (D4, F#4, A4) in the second measure, a D major chord (D4, F#4, A4) in the third measure, a D major chord (D4, F#4, A4) in the fourth measure, and a D major chord (D4, F#4, A4) in the fifth measure. The S.E. part features a series of chords: a D major chord (D4, F#4, A4) in the first measure, a D major chord (D4, F#4, A4) in the second measure, a D major chord (D4, F#4, A4) in the third measure, a D major chord (D4, F#4, A4) in the fourth measure, and a D major chord (D4, F#4, A4) in the fifth measure. The Bass part features a series of chords: a D major chord (D4, F#4, A4) in the first measure, a D major chord (D4, F#4, A4) in the second measure, a D major chord (D4, F#4, A4) in the third measure, a D major chord (D4, F#4, A4) in the fourth measure, and a D major chord (D4, F#4, A4) in the fifth measure. The Drums part features a series of chords: a D major chord (D4, F#4, A4) in the first measure, a D major chord (D4, F#4, A4) in the second measure, a D major chord (D4, F#4, A4) in the third measure, a D major chord (D4, F#4, A4) in the fourth measure, and a D major chord (D4, F#4, A4) in the fifth measure.

Vocal

Guitar I

Guitar II

S.E.

Bass

Drums

Intro.2

Vocal

Guitar I

Guitar II

S.E.

Bass

Drums

F#m

<Vocal ad lib.>

(Scratch)

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Guitar I, Guitar II, S.E. (Synthesizer/Effects), Bass, and Drums. The score is written in F#m (F# minor) and includes a key signature change to 2/4 time for the chorus. The vocal part features the iconic lyrics "Hello, hello, good morning to you." The guitar parts include a melodic line for Guitar I and a rhythmic accompaniment for Guitar II. The S.E. part provides a synthesizer texture, while the bass and drums provide the foundational rhythm. The score is presented in a clean, professional layout with clear notation and a color-coded system for each instrument.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in six staves, each representing a different instrument or voice part. The key signature is F#m (F# minor), and the time signature is 4/4. The score is divided into four measures, with the first measure in common time (C) and the subsequent measures in 4/4 time.

- Vocal:** The vocal line is written in treble clef. It begins with a whole note chord in the first measure, followed by a series of eighth and sixteenth notes in the subsequent measures.
- Guitar I:** The guitar I part is written in treble clef. It features a series of chords and single notes, with a prominent use of the 5th and 7th frets in the second and third measures.
- Guitar II:** The guitar II part is written in treble clef. It follows a similar pattern to Guitar I, with chords and single notes, and a focus on the 5th and 7th frets.
- S.E. (Synthesizer/Effects):** The S.E. part is written in treble clef. It includes a series of chords and single notes, with a prominent use of the 5th and 7th frets in the second and third measures.
- Bass:** The bass part is written in bass clef. It features a series of chords and single notes, with a prominent use of the 5th and 7th frets in the second and third measures.
- Drums:** The drums part is written in bass clef. It includes a series of chords and single notes, with a prominent use of the 5th and 7th frets in the second and third measures.

The score is presented in a clean, professional layout, with each staff clearly labeled and the musical notation clearly visible. The use of different colors for the staves (blue, red, green, yellow, orange, and purple) helps to distinguish between the different parts.

Vocal

F#m (Delay)

Guitar I

Guitar II

S.E.

(Delay)

Bass

g

g

Drums

Intro.3

Vocal

F#m

Guitar I

(Distortion)

Guitar II

(Distortion)

S.E.

Bass

Drums

Vocal $F^{\sharp}m$

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal $F^{\sharp}m$

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal $F^{\#m}$

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal $F^{\#m}$

1. Bet - ter than — watch - ing the Gel - ler bend - ing sil - ver spoons.
 2. Deep - er than the deep - est Cous - teau would ev - er go.

Guitar I

Guitar II

S.E. (S.E.)

Bass

Drums

Vocal $F^{\#}m$

And Bet - ter than wit - ness ing new - born neb - u - lae in bloom. we
high - er than the heights of what we often think we

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal $F^{\#}m$

know. She who sees from 'up high' sees —
Bless - ed she who clear - ly

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal

$F^{\#}m$

— smiles and sure-ly sings. —
— the wood for the trees. —

Per- spec- tive — pries your once weight- y
To ob- tain a 'bird's eye' —

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal

$F^{\#}m$

eyes is and — it a gives you — wings. }
— to turn a bliz- zard to — a breeze. }

I have - n't felt —

Guitar I

Guitar II

S.E.

Bass

Drums

\otimes Aadd9
Chorus 1x tacet →
Ah. E Ah.

(Natural Tone)

(Natural Tone)

E

Vocal

the way I feel to day

Guitar I

Guitar II

S.E.

Bass

Drums

G6

Ah.

G6

F7(+11)

Ah.

Vocal

in so long it's hard for me to spec - i - fy.

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal $F^{\#7} (+11)$
(Chorus 1x tacet)

les, nice to know you, good - bye!

Guitar I (Distortion)

Guitar II (Distortion)

S.E.

Bass

Drums

$C F^{\#m}$

Vocal $F^{\#m}$

Nice to know you, good - bye!

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal

F#m

Nice to know — you, good — bye!

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal

F#m

Nice to know — you, good — bye!

Guitar I

Guitar II

S.E.

Bass

Drums

Vocal

$F^{\#}m$ 1. 2. $F^{\#}m$

Nice to know you, to know you, to know

Guitar I

4 (Natural Tone)

TAB 4 (Natural Tone)

Guitar II

4 (Natural Tone)

TAB 4 (Natural Tone)

S.E.

Bass

4

TAB 4

Drums

Vocal

D $D6add11$ $Cmaj7$

you.

Guitar I

4 5 3 0 3 5 0

TAB 4 5 3 0 3 5 0

Guitar II

4 5 3 0 3 5 0

TAB 4 5 3 0 3 5 0

S.E.

Bass

5 3 (3) 3 3 3 3 3 3

TAB 5 3 (3) 3 3 3 3 3 3

Drums

Chord progression: D6add11, Cmaj7, D, Aadd9

Vocal

Guitar I

Guitar II

S.E.

Bass

Drums

Chord progression: D6add11, Cmaj7, Cadd9, Cmaj7

Vocal

Guitar I

Guitar II

S.E.

Bass

Drums

Chord progression: D6add11, Cmaj7, D, Aadd9

Vocal: (Silent)

Guitar I: (Melodic line with fret numbers 5, 4, 0, 0, 0, 4, 2, 3, 2, 3, 4, 5, 7, 4, 5, 0, 0, 2, 0, 0, 3, 5, 0)

Guitar II: (Melodic line with fret numbers 5, 4, 0, 0, 0, 4, 2, 3, 2, 3, 4, 5, 7, 4, 5, 0, 0, 2, 0, 0, 3, 5, 0)

S.E.: (Silent)

Bass: (Bass line with fret numbers 5, 5, 7, 5, 3, 5, 5, 7, 7, 7, 7, 7)

Drums: (Drum pattern with x marks for cymbals)

Chord progression: D6add11, Cmaj7, Cadd9, Cmaj7

Vocal: So could it be that it has been there all a - long?

Guitar I: (Melodic line with fret numbers 4, 5, 3, 2, 3, 0, 2, 3, 0, 2, 3, 0, 3, 5, 0)

Guitar II: (Melodic line with fret numbers 4, 5, 3, 2, 3, 0, 2, 3, 0, 2, 3, 0, 3, 5, 0)

S.E.: (Silent)

Bass: (Bass line with fret numbers 5, 5, 7, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3)

Drums: (Drum pattern with x marks for cymbals)

Chord progression: D6add11, Cmaj7, D, Aadd9

Vocal: Yeah.

Guitar I & II: Tablature for both guitars, showing fret numbers and string numbers.

S.E.: Snare and E-drums part.

Bass: Bass line with fret numbers and string numbers.

Drums: Drum kit part with various drum notations.

Section: Coda (F#m)

Vocal: to know you.

Guitar I & II: Tablature for both guitars, showing fret numbers and string numbers.

S.E.: Snare and E-drums part.

Bass: Bass line with fret numbers and string numbers.

Drums: Drum kit part with various drum notations.

D.S. (Da Capo) marking at the end of the section.

Pardon Me

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.

Vocal

C#m7 Aadd9 C#m7 Aadd9 E

Other

Guitar I

(Volume Pedal)

Guitar II

(Volume Pedal)

Bass

Drums

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Chord progression: C[#]m7 Aadd9 C[#]m7 Aadd9

Vocal: — — — —

Other: — — — — (Delay)

Guitar I: — — — —

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

Chord progression: C[#]m7 Aadd9 C[#]m7 Aadd9 E

Vocal: — Par - don me, — while — I burst. — — — —

Other: — — — —

Guitar I: — — — —

Guitar II: — — — —

Bass: — — — —

Drums: — — — —

Chords: C[#]m, A, C[#]m, E, B, A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A G[#]m7, Emaj9, D[#]7(+5)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. A de - cade a - go _____ I nev - er thought I would be at twen - ty three on the verge - of spon -

2. Not two days a - go, _____ I was hav - ing a look in a book and I saw a pic - ture

Vocal D[#]7(+5) C[#]m B F[#]

tan - e - ous com - bus - tion. Woe is me, _____ but I guess that it comes _____
 of a guy _____ fired up a - bove his knees. _____ I said, "I can re - late," _____ with the ter - ri - tor - y.
 'cause late - ly I've been

Other

Guitar I (Delay)

Guitar II (Wow wow)

Bass

Drums

Vocal D C[#]m

An om - i - nous land - scape of nev - er end - ing ca - lam - i - ty. _____ I need you to hear, _____
 think - ing of com - bust - i - ca - tion as a wel - comed va - ca - tion from _____ the bur - dens of _____

Other

Guitar I

Guitar II

Bass

Drums

System 1 (Measures 1-10):

- Vocal:** G#m, E. Lyrics: "I need you to see that I have had all I can take and ex - plod - ing seems like a def - i - nite three - D."
- Other:** Rests.
- Guitar I:** Rests, then a long note with a bend (0 4).
- Guitar II:** Rests, then a series of 'x' marks indicating a rhythmic pattern.
- Bass:** 4 4, 7 7, 7 7, 7 7, 6 7.
- Drums:** Complex rhythmic pattern with 'x' marks and '2x' notation.

System 2 (Measures 11-16):

- Vocal:** D#, B, A. Lyrics: "pos - si - bil - i - ty But think - ing so much to dif - 'rent me - ly."
- Other:** Rests.
- Guitar I:** Rests, then a series of 'x' marks indicating a rhythmic pattern.
- Guitar II:** Rests, then a series of 'x' marks indicating a rhythmic pattern.
- Bass:** 6 6, 7 7, 5 5 5 5 5 5 5 5.
- Drums:** Complex rhythmic pattern with 'x' marks and '2x' notation.

Chorus

A **C#madd9** **B** **C#madd9** **Badd9** **Aadd9**

Vocal: Hey. So par - don me while I burst

Other: (Empty staff)

Guitar I: (Tablature)

Guitar II: (Tablature)

Bass: (Tablature)

Drums: (Drum notation)

Aadd9 **E** **C#madd9**

Vocal: in to flames. I've had e - nough

Other: (Empty staff)

Guitar I: (Tablature)

Guitar II: (Tablature)

Bass: (Tablature)

Drums: (Drum notation)

Chord progression: Badd9, Aadd9, E, C#madd9

Vocal: _____ of _____ the world _____ and it's peo - ple's _____ mind - less games. _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Chord progression: C#madd9, Aadd9, Badd9

Vocal: _____ So par - don me _____ while _____ I burn _____ and

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Chorus

Vocal: E C#madd9 Aadd9 Badd9
 rise a - bove the flame. Par - don me, par - don me.

Other: (Pick Scratch)

Guitar I: (Pick Scratch)

Guitar II: (Pick Scratch)

Bass: (Pick Scratch)

Drums: (Pick Scratch)

Vocal: Badd9 E to 1. C G#m
 I'll nev - er be the same.

Other: (Scratch)

Guitar I: (Scratch)

Guitar II: (Scratch)

Bass: (Scratch)

Drums: (Scratch)

Vocal: E G[#]m E
 Other: * * * * *
 Guitar I: T A B
 Guitar II: T A B
 Bass: T A B
 Drums: /

2. E D C[#]m7 Aadd9
 Vocal: nev - er be the same. Nev - er be
 Other: * * * * *
 Guitar I: T A B
 Guitar II: T A B
 Bass: T A B
 Drums: /

System 1

Vocal: C#m7 Aadd9 C#m7
 the same, no.

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

System 2

Vocal: Aadd9 C#m7 Aadd9

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Chorus 1

Chords: C#m7, Aadd9, C#m7

Vocal: Par - don me while I burst in

Other: (Silent)

Guitar I & II: (Silent)

Bass: (4), (5), (4)

Drums: (Silent)

Chorus 2

Chords: Aadd9, C#m7, Aadd9

Vocal: to flames. Par - don me, par - don me,

Other: (Silent)

Guitar I & II: (Silent)

Bass: (5), (12), 4, 4, 4, 4, 5, 5, 5, 5

Drums: (Silent)

Vocal $C^\sharp m7$ $Aadd9$ $C^\sharp madd9$

par - don me.

Other

Guitar I (Delay)

Guitar II (Delay)

Bass

Drums

D.S.

Vocal E E $C^\sharp m$ $Aadd9$

nev - er be the same. Par - don me, could nev - er be

Other

Guitar I

Guitar II

Bass

Drums

Coda

Chord progression: C[#]m A E C[#]m

Vocal: the same, yeah.

Other: (Empty staff)

Guitar I: (Staff with tablature and fret numbers)

Guitar II: (Staff with tablature and fret numbers)

Bass: (Staff with tablature and fret numbers)

Drums: (Staff with drum notation)

Chord progression: E B A C[#]m A E

Vocal: (Empty staff)

Other: (Empty staff)

Guitar I: (Staff with tablature and fret numbers)

Guitar II: (Staff with tablature and fret numbers)

Bass: (Staff with tablature and fret numbers)

Drums: (Staff with drum notation)

Privilege

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro. A

Vocal

Other (S.E.)

(Distortion)

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

The musical score is written for a six-piece band. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score is divided into six staves: Vocal, Other (S.E.), Guitar I, Guitar II, Bass, and Drums. The Vocal staff has a box labeled 'Intro. A' above it. The Other (S.E.) staff has a box labeled '(S.E.)' above it. The Guitar I staff has a box labeled '(Distortion)' above it. The Guitar I staff also includes a fretboard diagram for the bass line, showing fret numbers 7, 5, 3, 6, 4, 5, 2, 4, 5, 7, 6, 5, 4, 3, 2, 1, 11, 9, 7, 5, 3, 6, 4, 5, 2, 4, 5, 7, 6, 5, 4, 3, 2, 1. The Guitar II staff has a box labeled 'T A B' above it. The Bass staff has a box labeled 'T A B' above it. The Drums staff has a box labeled 'T A B' above it.

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A

Vocal

Other

Guitar I

(Distortion)

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. Is - n't it strange that a gift could be an en - e - my? _____
 2. Is - n't it strange that the man stand - ing in front of me _____

Is - n't it weird that a
 does - n't have a clue why he's

A

Vocal

priv - lege could feel like a chore? May - be it's me, but this line is - n't go - ing an - y - where,
 wait - ing, or what he's wait - ing for? May - be it's me, but I'm sick of wast - ing en - er - gy.

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

A

Vocal

may - be if we looked had e - nough, we could find a buck - door. —
 May - be if I look in my heart I could find a buck - door. —

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

B Amaj7

Vocal Amaj7
Find your self a back door.

Other

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

Vocal [C] A D C A
I see you in line, drag - ging your feet, you have my

Other

Guitar I
T A B

Guitar II
T A B

Bass
T A B

Drums

Vocal: F E B^b A D C
 sym - pa - thy. (The day you were born, you were born free.

Other: - - - - -

Guitar I: [Musical notation with X's and tablature] 4 4 4 4

Guitar II: [Musical notation with X's and tablature] 4 4 4 4

Bass: [Musical notation with tablature] 4 4 4 4

Drums: [Musical notation with 2x] 4 4 4 4

Vocal: 1. A F E B^b A
 That is your priv - ilege.

Other: - - - - -

Guitar I: [Musical notation with X's and tablature] 4 4 4 4

Guitar II: [Musical notation with X's and tablature] 4 4 4 4

Bass: [Musical notation with X's and tablature] 4 4 4 4

Drums: [Musical notation] 4 4 4 4

Vocal

A

2. F E B^b D A

that is your priv'lege.

Other

(P.F.)

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Vocal

A

Other

(Scratch)

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Vocal A

Other

Guitar I

Guitar II

Bass

Drums

Vocal A E Amaj7

Other

Guitar I

Guitar II

Bass

Drums

Vocal A

Find your self, a back door.

Other

(S.E.)

Guitar I

Guitar II

Bass

Drums

Vocal F A D C A

I see you in line, drag - ging your feet, you have my

Other

Guitar I

Guitar II

Bass

Drums

F E B^b A D C
 sym pa thy. The day you were born, you were born free.

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

1. F E B^b 2. F E B^b
 That is your priv-ilege that is your

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal G A

...priv - 'lege. That is — your — that is — your —

Other

Guitar I

Guitar II

Bass

Drums

Vocal A

that is — your — priv - 'lege. —

Other

Guitar I

Guitar II

Bass

Drums

Fade Out

Stellar

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.

N.C.

Vocal

You are stel lar.

Guitar (S.E.)

Guitar I

Guitar II

Bass

Drums

The musical score for the Intro of 'Stellar' is written for a six-piece band. The key signature is two sharps (F# and C#) and the time signature is common time (C). The vocal line begins with the lyrics 'You are stel lar.' The guitar parts are marked with 'N.C.' and '(S.E.)'. The bass and drums parts are marked with 'T', 'A', and 'B'.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A, C^fm, D, A

Lyrics: I Meet me in out of space

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: C^fm, E, A, C^fm, D

Lyrics: We could spend the

Vocal

A C[#]m E A

night: watch the earth come up. I've grown

Other

Guitar I

4 4

Guitar II

Bass

Drums

Vocal

C[#]m D A C[#]m E

tired of that place: Won't you come with me?

Other

Guitar I

4 4

Guitar II

Bass

Drums

67

1. Cfm D D A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A

2. Meet me

Other

Guitar I

4

4

TAB

Guitar II

TAB

Bass

g

H P g

g

TAB

Drums

Vocal

C[#]m E A C[#]m D

in out er space

Other

Guitar I

C D C D

TAB

Guitar II

TAB

Bass

TAB

Drums

Chorus 1

Vocal: A C^fm E A C^fm D
 I will hold you close, if you're a bit afraid of heights...

Drum: [Pattern]

Guitar I: [Pattern]

Guitar II: [Pattern]

Bass: [Pattern]

Chorus 2

Vocal: A C^fm E A C^fm D
 I need you to see this place, it might be the only way

Drum: [Pattern]

Guitar I: [Pattern]

Guitar II: [Pattern]

Bass: [Pattern]

Vocal: A $C^{\sharp}m$ E A $C^{\sharp}m$ D
 that I can show you how it feels to be in

Other:

Guitar I: A A
 TAB:

Guitar II:

Bass: A A
 TAB:

Drums:

Vocal: $C^{\sharp}m$ D A $C^{\sharp}m$ E A $C^{\sharp}m$
 How do you do it? Make me feel like

Other:

Guitar I: $C^{\sharp}m$ D A $C^{\sharp}m$ E A $C^{\sharp}m$
 TAB: 4_4 6_6 5_5 6_6 7_7 2_2 0_0 4_4 6_6 7_7 6_6 7_7 2_2 0_0 4_4

Guitar II: $C^{\sharp}m$ D A $C^{\sharp}m$ E A $C^{\sharp}m$
 TAB: 4_4 6_6 5_5 6_6 7_7 2_2 0_0 4_4 6_6 7_7 6_6 7_7 2_2 0_0 4_4

Bass: $C^{\sharp}m$ D A $C^{\sharp}m$ E A $C^{\sharp}m$
 TAB: 4_4 6_6 5_5 6_6 7_7 2_2 0_0 4_4 6_6 7_7 6_6 7_7 2_2 0_0 4_4

Drums:

C²m D F A G

Vocal: I do, Oo,

Other:

Guitar I:

Guitar II:

Bass:

Drums:

Vocal: G E G

Other: Oh

Guitar I:

Guitar II:

Bass:

Drums:

The musical score is written for a band consisting of Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two systems. The first system includes vocal parts with lyrics 'I do, Oo,' and guitar parts with tablature. The second system includes vocal parts with lyrics 'Oh' and guitar parts with tablature. The score is written in 3/4 time and key of D major.

G A G
 Vocal: You are stel lar.

Guitar I: TAB 5 7 0 0 7 5 3 5 0 5 3

Guitar II: TAB

Bass: TAB 3 5 3

Drums:

G E G
 Vocal: You are stel lar.

Guitar I: TAB 0 2 2 2 2 0 3 5 0 0 5 3

Guitar II: TAB

Bass: TAB 10 0 3 3

Drums:

G A

Vocal: How do you do — it?

Other: [Silent]

Guitar I: [Tab: 4 6 6 5 6 7 7 2 0]

Guitar II: [Tab: 4 6 6 5 6 7 7 2 0]

Bass: [Tab: 3 3 3 3 3 3 3 3]

Drums: [Pattern]

Coda **C[#]m D A C[#]m**

Vocal: How do you do — it? — Make me —

Other: [Silent]

Guitar I: [Tab: 4 6 6 5 6 7 7 2 0]

Guitar II: [Tab: 4 6 6 5 6 7 7 2 0]

Bass: [Tab: 4 6 6 5 6 7 7 0 0 0 7 0 0 0 7 4]

Drums: [Pattern]

D.S.

C[#]m E A C[#]m D A

Vocal: — feel — like I do, — How do you do — it? —

Other: [Silent]

Guitar I: [Tab: 4 6 7 6 7 2 4 6 6 6 6 7 7 2]

Guitar II: [Tab: 4 6 7 6 7 2 4 6 6 6 6 7 7 2]

Bass: [Tab: 4 6 6 7 7 6 7 0 0 0 7 0 0 0 7 4]

Drums: [Pattern]

A C[#]m E A C[#]m
 Vocal: Make me feel like
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

C[#]m D C[#]m D A
 Vocal: I do. Yeah.
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

Warning

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Vocal

1. Bat your eyes, girl. Be otherworldly. Count your blessings. Se-

(Volume Pedal)

Guitar I

Guitar II

Guitar III

Bass

Drums

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Vocal

G F# B A B A

duce a stran- ger, What's so wrong with be- ing hap- py. Ku-

Guitar I

TAB

Guitar II

TAB

Guitar III

(Scratch)

TAB

Bass

TAB

Drums

Vocal

B A E G B F# E

- dos to those who see through sick- ness, yeah. O-

Guitar I

TAB

Mute

Guitar II

TAB

Guitar III

TAB

Bass

TAB

Drums

Vocal

F# E F# E F# E

ver and o ver and o ver and o ver and ooh

(Mute)

Guitar I

T A B

Guitar II

T A B

Guitar III

T A B

Bass

T A B

Drums

Vocal

C B A B A B A

When she woke in the morn ing She knew that her life

Guitar I

T A B

Guitar II

T A B

Guitar III

T A B

Bass

T A B

Drums

(Tambourine)

Chord progression: G, F[#], B, A, B, A

Vocal: had passed her by. And she called out a warn ing:

Guitar I: [Tablature with fret numbers 4, 2, 3, 2, 4, 2, 4, 2]

Guitar II: [Tablature with fret numbers 4, 2, 3, 2, 4, 2, 4, 2]

Guitar III: [Tablature with fret numbers 4, 2, 3, 2, 4, 2, 4, 2]

Bass: [Tablature with fret numbers 3, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 0, 0, 0]

Drums: [Tablature with fret numbers 3, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 0, 0, 0]

Chord progression: B, A, E, G, B, A

Vocal: "Don't ev er let life pass you by."

Guitar I: [Tablature with fret numbers 1, 2, 4, 2, 4, 2, 4, 2]

Guitar II: [Tablature with fret numbers 1, 2, 4, 2, 4, 2, 4, 2]

Guitar III: [Tablature with fret numbers 1, 2, 4, 2, 4, 2, 4, 2]

Bass: [Tablature with fret numbers 0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0]

Drums: [Tablature with fret numbers 0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0]

Vocal: B A B A B A
 Guitar I: % % %
 Guitar II: % % %
 Guitar III: - - -
 Bass: % % %
 Drums: % % %

Vocal: ^[E] B A B A B A
 2 1 sug - gest we learn to love our selves be - fore it's
 Guitar I: % % %
 Guitar II: % % %
 Guitar III: - - -
 Bass: % % %
 Drums: % % %

G F# B A B A
 made it le gal When will we learn? When will we change?

Vocal
 Guitar I
 Guitar II
 Guitar III
 Bass
 Drums

B change? A E G F# E
 Just in time to see it all come down Those

Mute Mute

Vocal

F# E F# E F# E

left stand - ing will make mil - lions. Writ - ing books on the way

Guitar I

TAB

Guitar II

TAB

Guitar III

TAB

Bass

TAB

Drums

Vocal

F# E F# A

it should have been. She woke in the morn

(Mute)

Guitar I

TAB

Guitar II

TAB

Guitar III

TAB

Bass

TAB

Drums

Chord progression: B A B A G (Oh) F#

Vocal
 ing. She knew that her life had passed her by.

Guitar I
 T A B

Guitar II
 T A B

Guitar III
 T A B

Bass
 T A B

Drums

Chord progression: B A B Warm ing. A B A

Vocal
 And she called out a warn ing. Don't ev er let.

Guitar I
 T A B

Guitar II
 T A B

Guitar III
 T A B

Bass
 T A B

Drums

E G G F# E F# E
 life pass you by

Guitar I: Mute Mute
 Guitar II: 4/2 2/0
 Guitar III: 4/2
 Bass: 0 0 0 0 0 0 3 3 3 3
 Drums:

F# E F# E F# E
 Ooh Float ing in this cos mic Ja euz z! we are like

Guitar I: / / /
 Guitar II: / / /
 Guitar III: (Scratch) X X X
 Bass: / / /
 Drums:

Pick Scratch
 Pick Scratch

Vocal

frogs ob - lib - ious

Guitar I

Guitar II

Guitar III

Bass

Drums

Vocal

to the sea - ter start - ing to boil. No one flinch as we

Guitar I

Guitar II

Guitar III

Bass

Drums

(Cajon)

(Tambourine)

Vocal: F^{\sharp} all float face down. E H B A B A

Guitar I: (Mute) (Mute)

Guitar II:

Guitar III:

Bass:

Drums:

Vocal: B A G B A

Guitar I:

Guitar II:

Guitar III:

Bass:

Drums:

Chorus (First System)

Vocal: B A B A G F#

Guitar I: [Chordal accompaniment]

Guitar II: [Chordal accompaniment]

Guitar III: [Chordal accompaniment]

Bass: [Bass line]

Drums: [Drum pattern]

Chorus (Second System)

Vocal: B A B A B A

Ooh, and she woke in the morn- ing She knew that her life

Guitar I: [Chordal accompaniment]

Guitar II: [Chordal accompaniment]

Guitar III: [Chordal accompaniment]

Bass: [Bass line]

Drums: [Drum pattern]

Chorus

Vocal: B A B A G Oh, Yeah.

pass you by.

Guitar I: % % %

Guitar II: % % %

Guitar III: % % %

Bass: % % %

Drums: % % %

Chorus

Vocal: [K] B A B A B A

Guitar I: % % %

Guitar II: % % %

Guitar III: % % %

Bass: % % %

Drums: % % %

E G B A B A
 Oh

Vocal
 Guitar I
 Guitar II
 Guitar III
 Bass
 Drums

B A G Oh F# B A

B A B A E Oh G

Vocal

Guitar I

Guitar II

Guitar III

Bass

Drums

B

Vocal

Guitar I

Guitar II

Guitar III

Bass

Drums

rit.

Wish You Were Here

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro.

Vocal: Aadda E F#m A E Aadda E

Keyboard: - - -

Guitar I: (E.G.) (Natural Tone)

Guitar II: - - -

Bass: - - -

Drums: - - -

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F#m A E Aadd5 E B D E
 Vocal: Wool
 Keyboard:
 Guitar I: (Distortion)
 Guitar II:
 Bass:
 Drums:
 Vocal: Aadd5 E F#m A E Aadd5 E
 Keyboard:
 Guitar I:
 Guitar II: (A.G.)
 Bass:
 Drums:

The musical score is written for a six-piece band. The key signature is F#m (three sharps) and the time signature is 4/4. The score is divided into two systems. The first system includes a vocal line with lyrics 'Wool' and guitar parts with 'Distortion' and 'A.G.' markings. The second system continues the instrumental and vocal parts. The guitar parts are written in standard notation with tablature below. The bass part is written in standard notation with tablature below. The drums part is written in standard notation with a kick drum pattern. The keyboard part is written in standard notation.

Vocal: B D E Aadd9 E F#m A E
 Keyboard:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

Vocal: B A F#m D B A
 Keyboard: (Scratch)
 Guitar I: (Delay) H H
 Guitar II:
 Bass:
 Drums:

Vocal $F^{\sharp}m$ D A B A

I I dig my toes in to the sand.

Keyboard

Guitar I H H

Guitar II

Bass S S S S

Drums

Vocal $F^{\sharp}m$ D B A $F^{\sharp}m$ D

The o - cean looks like a thou - sand dia - monds strewn a cross a blue plane.

Keyboard

Guitar I H H H

Guitar II

Bass S S S S

Drums

B A F#m D B A
 I lean a- gainst the wind, pre- tend in' I am weight- less. And in this mo- ment, I am

4
 4

F#m D B Aadd9 E B D E
 hap- py, hap- py, I wish you were here.

(Distortion)

The musical score is arranged for a band. The Vocal part is in G major and 4/4 time. The Keyboard part provides harmonic support. Guitar I and II play chords and a distorted solo. The Bass part provides a steady rhythm. The Drums part provides a steady beat.

The musical score for "Wish You Were Here" by Pink Floyd is presented in a multi-staff format. The staves are labeled on the left: Vocal, Keyboard, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal: The vocal line features the lyrics "wish you were here" repeated. Chord symbols above the staff include Aadd9, E, F#m, A, and E. A first ending bracket is shown above the final vocal phrase.

Keyboard: The keyboard part is mostly silent, with a few chords in the first and third measures.

Guitar I: The first guitar part features a melodic line with a first ending bracket. Chord symbols Aadd9, E, F#m, A, and E are indicated. A second guitar part (Guitar II) is also present, mirroring the first guitar's melodic line.

Bass: The bass line provides a steady accompaniment, primarily using eighth and sixteenth notes. Chord symbols Aadd9, E, F#m, A, and E are indicated.

Drums: The drum part features a consistent rhythm, primarily using eighth and sixteenth notes. Chord symbols Aadd9, E, F#m, A, and E are indicated.

Second System: The second system continues the song, featuring a vocal line with the lyrics "wish you were here" repeated. Chord symbols above the staff include B, D, E, Aadd9, E, F#m, A, and E. A first ending bracket is shown above the final vocal phrase. The keyboard part is mostly silent. The first guitar part features a melodic line with a first ending bracket. Chord symbols Aadd9, E, F#m, A, and E are indicated. The second guitar part (Guitar II) is also present, mirroring the first guitar's melodic line. The bass line provides a steady accompaniment, primarily using eighth and sixteenth notes. Chord symbols Aadd9, E, F#m, A, and E are indicated. The drum part features a consistent rhythm, primarily using eighth and sixteenth notes. Chord symbols Aadd9, E, F#m, A, and E are indicated.

Chorus (First Line)

Vocal: B A F#m D B A
here—

Keyboard: (Chordal accompaniment)

Guitar I: (Delay) H H (F#m barre) (D barre)

Guitar II: (F#m barre) (D barre)

Bass: (F#m barre) (D barre)

Drums: (Rhythmic pattern)

Chorus (Second Line)

Vocal: F#m D C B A
2. I lay my head on to the sand

Keyboard: (Chordal accompaniment)

Guitar I: H H (F#m barre) (D barre)

Guitar II: (F#m barre) (D barre)

Bass: (F#m barre) (D barre)

Drums: (Rhythmic pattern)

Vocal

F#m D B A F#m D

The sky — re — sem — bles a back — lit can — o — py — with holes — punched in it.

Keyboard

Guitar I

Guitar II

Bass

Drums

Vocal

B A F#m D B A

I'm count — ing — U — F — O's — I sig — nal — them — with — through my lad — der. that in — this mo — ment, I — am

Keyboard

Guitar I

Guitar II

Bass

Drums

F#m D 2. Aadd9 E F#m A E
 Vocal: hap - py. hap - py. here. wish you were
 Keyboard: (Synth.) (Scratch)
 Guitar I: T A B
 Guitar II: T A B
 Bass: T A B
 Drums: T A B

The musical score is written for a band consisting of a vocalist, keyboardist, two guitarists, a bassist, and a drummer. The key signature is F#m (one sharp, F#), and the time signature is 4/4. The score is divided into two systems. The first system covers the first two measures of the song. The second system covers the next two measures. The vocal line includes the lyrics "hap - py. hap - py. here. wish you were". The keyboard part includes a synth line and a scratch. The guitar parts include a lead line (Guitar I) and a rhythm line (Guitar II). The bass part includes a bass line. The drums part includes a drum line.

Chord progression: F#m A E Aadd9 E F#m A E

Vocal: wish you were here I wish you were...

Keyboard: (Silent)

Guitar I: (Active accompaniment)

Guitar II: (Silent)

Bass: (Silent)

Drums: (Active accompaniment)

Chord progression: F Aadd9 E B D • E Aadd9 E

Vocal: I wish you were here I

Keyboard: (Silent)

Guitar I: (Active accompaniment)

Guitar II: (Silent)

Bass: (Active accompaniment)

Drums: (Active accompaniment)

NOTATION LEGEND

The music in this book is transcribed with the utmost attention to detail. However, it is recommended that you listen to the recording and pay close attention to subtle nuances and untranscribable rhythm of the music.

Please note that the music for each part is transcribed in a different format. For instance, for the male vocal, guitar and bass guitar parts, the music is noted an octave higher than the actual sounding pitch. The music for a keyboard instrument such as the piano is noted at actual pitch. Please keep the foregoing in mind when playing the keyboard part using a guitar.

Now we would like to explain the notation in this book for the guitar, the bass guitar and the drum parts respectively.

GUITAR

The following are the explanations for each symbol:

1) C : Bend

- C → Bend (whole step)
- HC → Bend (half step)
- 1HC → Bend (whole and half steps)
- 2C → Bend (two whole steps)
- QC → Slight Bend (microtone)

Letters or numbers printed before the C represent how high a note is to be bent.

2) U : Prebend (string bent before picking)

The U is considered different from C as the string is bent before picking.

3) D : Release

Release the bent string to its normal pitch. This D is equivalent to the latter half of Bend (or Prebend) and Release.

4) H : Hammer-On

5) P : Pull-Off

6) S : Legato Slide

7) tr : Trill (a combination of a fast Hammer-On/Pull-Off)

*Even if any of the above specified notes are combined with slurs, only the first note is to be struck.

8) gliss : Glissando

The Glissando is similar to the Legato Slide (S), however it does not designate exactly where the slide starts or where it ends. Since Glissando occur frequently, in some areas the note "gliss" may be omitted. Instead, slanted lines are used to express ascending and descending.

9) ~ : Vibrato

10) Harm : Natural Harmonic

11) (Ph) : Pinch Harmonic

Add the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

12) ↓ : Tapping

Hammer the fret indicated with the pick hand finger.

13) ✱ : There are three meanings to this note.

1. A vague note which its actual pitch cannot be recognized.
2. A note impossible to tell its pitch (rare).
3. Fret-Hand muting with the left hand in a chord form (percussive tone).

BASS GUITAR

The notes are in bass clef (F clef). Some symbols for the bass are similar to those of the guitar, so it would be necessary for you to learn the above-mentioned guitar notations before you play.

DRUMS

From the space above the top line of the stave;
 G: Tom-tom, E: Snare drum, C: Bass tom-tom,
 A: Kick drum, ◇ on higher B: cymbal, ✱ on higher
 B: high hat (◇ → open, ✱ → close), ✱ on lower
 F: high-hat (hit by pressing the pedal)

Drive

11am

Nice to Know You

Pardon Me

Privilege

Stellar

Warning

Wish You Were Here

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